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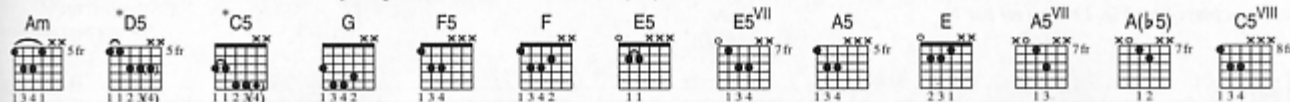
"MISS MURDER" AFI

As heard on **DECEMBER UNDERGROUND** (INTERSCOPE)

Words and Music by AFI • Transcribed by Jeff Perrin

All guitars are tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning (low to high: E♭ A♭ D♭ E♭).

All notes and chords sound one half step lower than written (key of A♭ minor).



*Notes in parenthesis are fretted but not sounded.

A Intro (0:00)

Moderately Fast ♩ = 144 (♩ = ♩)

N.C.(A5) (D5) (C5) (Gsus2) (A5) (D5)

A5^{VII}

Gr. 2 plays Fill 1 (see below)

1 *Gtr. 1 (elec. w/dist.) let ring -----

T A B

*doubled

Bass w/pick Bass Fig. 1 ----- (repeat previous two bars) 2

fret-hand fing: 2 1 4 2 2

*repeat previous chord

B 1st Chorus (0:07)

Hey (Hey) Miss Murder can I Hey (Hey) Miss Murder can I

Am D5 C5 G Am D5 C5 G N.H.

5

T A B

**Notes in parenthesis are fretted but not sounded.

Bass Fig. 2

pitch: D

make (Hey) beauty stay if I take my like Whoa

Am D5 C5 G F5 F E5 E5^{VII}

9

T A B

end Bass Fig. 2

Fill 1 (0:05)

Gtr. 2 (elec. w/dist.) *N.H.

T A B

2 X X X X X X X X X X X X 2

pitch: G#

*Gradually slide up fretboard while picking natural harmonics.

1	2	3
4	5	6
7	8	9

I Bridge (2:00)

♩ = 124 (♩ = ♩)

A5^{VII}

Gtr. 1 (w/light dist. and phaser)

Rhy. Fig. 1

A(b5)

C5^{VIII}

A5^{VII}

A(b5)

C5^{VIII}

end Rhy. Fig. 1

54

J (2:08)

What's the rift that twists within this furthest mystery

A5^{VII}

A(b5)

C5^{VIII}

A5^{VII}

I would gladly bet my life upon it

A(b5)

C5^{VIII}

Gtr. 1 repeats Rhy. Fig. 1 (see bar 54)

58

At the cost of love your ray of light will fizzle out

A5^{VII}

A(b5)

C5^{VIII}

A5^{VII}

without hope

Oh

(w/dist.)
P.M.

62

When the empty sand just flowing through our empty skin

A5^{VII}

A(b5)

C5^{VIII}

A5^{VII}

Ever searching for what we were promised

A(b5)

C5^{VIII}

Gtr. 1 (w/dist.) plays Rhy. Fig. 1 (see bar 54)

66

Reaching for the cold and rain we never

A5^{VII}

A(b5)

C5^{VIII}

A5^{VII}

let go

They won't ever

let us

Gtr. 1

P.M.

70

[K] (2:37)

Original Tempo ♩ = 144 (♩ = ♩)

lay our filthy hands upon it

73 E5 Am D5

76 C5 G Am D5 C5 P.M. N.C.

pitch: D D A

[L] 3rd Chorus (2:47)

Hey (Hey) Miss Murder can I Hey (Hey) Miss Murder can I

Am D5 C5 G Am D5 C5 G

Gtr. 1 Rhy. Fig. 2

79 N.H. pitch: D

Bass plays Bass Fig. 2 simile (see bar 5)

make (Hey) beauty stay if I take my life oh

Am D5 C5 G F5 F E5 E5^{VII}

83 end Rhy. Fig. 2

[M] Outro Chorus (3:00)

Hey (Hey) Miss Murder can I Hey Miss Murder can I

Am D5 C5 G Am D5 C5 G

Gtr. 1 repeats Rhy. Fig. 2 (see bar 79)

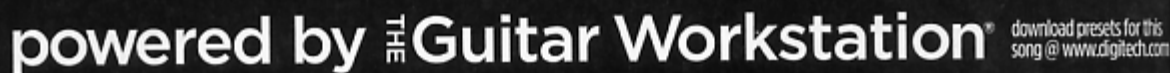
Gtr. 2 trem. pick

87 Bass plays Bass Fig. 2 (see bar 5)

make (Hey) beauty stay if I take my life Oh

Am D5 C5 G F5 F E5 E5^{VII} A5

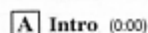
91 Gtr. 2 Gtr. 1



"OUR TRUTH" Lacuna Coil

Words and Music by **Cristiano Migliore, Andrea Ferro, Cristina Scabbia, Marco Biazzi, Marco Coti Zelati and Cristiano Mozzati** • Transcribed by Jeff Perrin

Five-string bass (tuning, low to high: B E A D G)



Moderately ♩ = 102

N.C.(B5)

Synth. 1 (arr. for 7-string elec. gtr. w/clean tone)

Riff A

P.M.,



B

B7sus4

Bsus2

G/B

B.XI

87

C

Synth. 1 plays Riff A (see bar 1)

Gtr. 1 (synth. strings arr. for 7-string elec. gtr.)
fingerstyle



(4th time) skip ahead to **1** **1., 3.**

Ah

ah

ah

ah

ah

N.C. (B5)

(C5)

(B5)

C5

(B5)

(C5

Gar. 2

Rhy. Fig. 1

(repeat previous bar)

end Rhy. Fig. 1

* P.H.



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(B5)

Gtrs. 2 and 3

14 P.M.----- P.M.-----

D 1st Verse (0:42)

Clock is ticking while I'm killing time

N.C.(B5)

Gtr. 1 (w/clean tone)

Riff B

16 let ring

Bass

Bass Fig. 2

Spinning all around Nothing else that you can do to turn it back

(G5)

(B5)

(C5)

end Riff B

18 Gtr. 1

Rhy. Fill 1

slight vib.

Gtrs. 2 and 3

Bass

end Bass Fig. 2

Wicked partnership in this crime Ripping off the best Condescending smile

N.C.(B5)

Gtr. 1 repeats Riff B (see bar 16)

Gtrs. 2 and 3

20 P.M.----- P.M.-----

Bass

E Chorus (1:01, 1:51, 2:28)

(2nd time) skip ahead to **H** Bridge
(3rd time) go back to **B**

Trying to forget (Wasting we're my)
falling right through
(time)
Lying to forget (Telling we're more raising our truth (1st time) Go and
E5 C5 D5 B5 F5 G5 E5 C5 D5 F5

Gtr. 1 (w/dist.) (play 3 times)
*repeat previous chord

Gtrs. 2 and 3 P.M. (play 3 times) P.M. P.M. P.M. P.M. P.M. slight vib.

Bass (play 3 times)

F (1:20)

tease me

N.C.(B5) (C5)

Gtr. 1 plays Riff B (see bar 16)

Gtr. 2 plays Rhy. Fig. 1 (see bar 9)

Gtr. 3

28

Bass plays Bass Fig. 1 (see bar 9)

pitch: B

G 2nd Verse (1:29)

Clock is ticking while I'm stealing time Can't you turn it back Stop the cycle set it free and run away
N.C.(B5) (G5) (B5) (C5)

Gtrs. 2 and 3 play Rhy. Fill 1 (see bar 19)

32 Gtr. 1

Fill 1

Bass plays Bass Fig. 2 simile (see bar 16)

Silent sneaking a- go back to **E** Chorus
long my path but we feel it like we're flying (feel it like we're flying)
Rugged the road (G5) (B5) (C5)

N.C.(B5)

Gtr. 1 plays Riff B (see bar 16)

Gtr. 1 plays Fill 1 (see bar 35)

36 Gtrs. 2 and 3 P.M. (play 3 times) P.M.

Bass (play 3 times)

H Bridge (2:09)

N.C.(B5) (C5) (B5) (C5) (B5) (C5) (B5) (C5)
f/bk. (let ring next 3 1/2 bars)

39 Gtr. 1

Bass

pitch: D#

(B5) (C5) (B5) (C5) (G5) (B5) (C5)
Gtrs. 2 and 3 P.M. let ring go back to E Chorus

43

Bass

I (3:13)

J Outro (3:15)

N.C.(B5) C5 w/half-time feel fade back in 4th time (3:46)
Gtrs. 2 and 3 B5 C5 B5 C5 B5 C5
P.M. P.M. P.M. P.M. P.M. P.M.

47

Gtr. 1

Bass

(w/dist.; don't play 1st time)

1., 2., 3. 4.
begin fade-out on 2nd ending (3:32)

50 B5 C5 B5 (C5) (B5) C5 B5 C5
P.M. P.M. P.M. P.M. P.M. P.M.

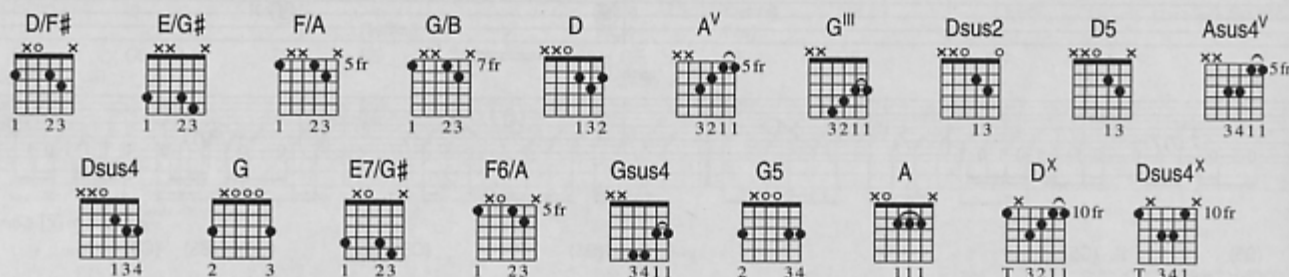
Gtr. 1

Bass

"BETTER MAN" Pearl Jam

As heard on **Vitalogy** (EPIC)

Words and Music by **Eddie Vedder** • Transcribed by **Jeff Perrin**



A Intro (0:23)

D/F#

E/G#

Gtr. 1 (elec. w/very light dist.)

w/pick and fingers; let ring throughout



B 1st Verse (0:38)

Waitin'

watchin'

the clock

it's

four

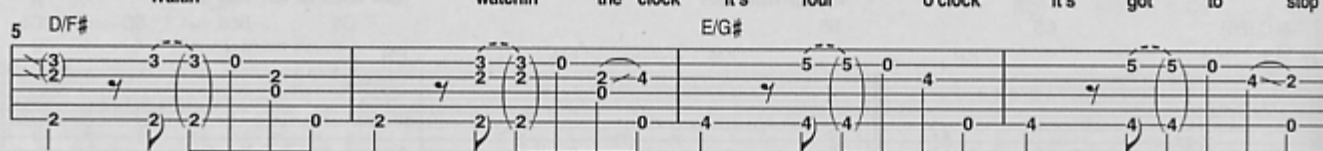
o'clock

it's

got

to

stop



Tell him

take no

more

she

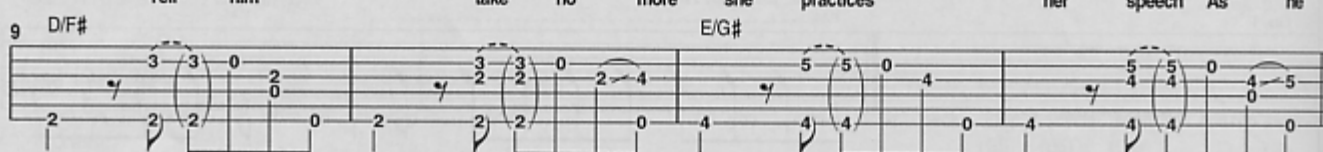
practices

her

speech

As

he



C 1st Pre-chorus (0:54)

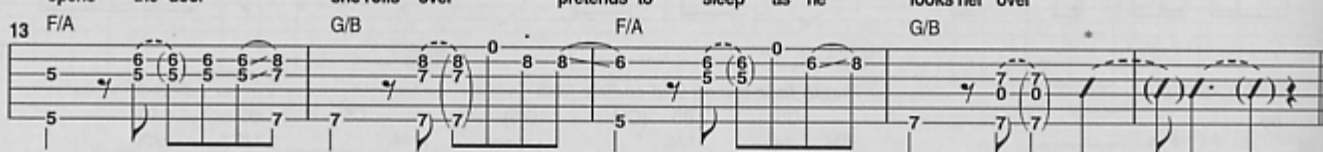
opens the door

she rolls over

pretends to

sleep as he

looks her over



* repeat previous chord

D 1st Chorus (1:04)

She lies and says

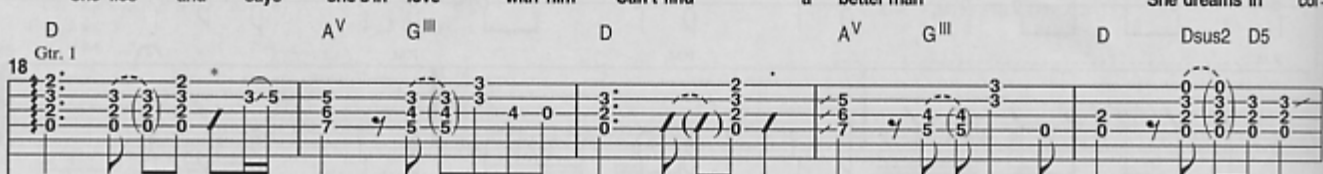
she's in love

with him

Can't find

a better man

She dreams in col-



Organ arr. for Bass

*repeat previous chord

(repeat previous two bars) 2

[illegible]

Can't find a better man Oh

D A^V Asus4^V A^V Asus4^V G

28

E (1:34)

33 Gtr. 1

D/F# E/G#

2 2 2 2 0 2 3 2 2 0 2 5 5 0 4 0 5 4 0 5

F 2nd Verse (1:42)

37 D/F# Talkin' to herself there's no one else who needs to know E/G#

She tells herself oh

D/F# E/G# E7/G#

Gtr. 1

* Gtrs. 1 and 2 w/pick

* Gtrs. 1 and 2
w/pick

* Gtr. 2: elec. w/light dist.
Gtr. 1 doubled simile by acous. gtr.
(composite arrangement)

Memories back when she was bold and strong and waiting for the

45 D/F# E7/G# F6/A

(repeat previous bar)

G 2nd Pre-chorus (2:05)

world to come along Swears she knew it now she swears he's gone

49 G/B F6/A G/B

H 2nd Chorus (2:14)

She lies and says she's in love with him Can't find a better man
She lies and says she still loves him Can't find a better man

54 D Dsus2 D A^V G^{III} Gsus4 G^{III} D Dsus2 D A^V G^{III} Gsus4 G^{III}

*Gtr. 1 Rhy. Fig. 1 end Rhy. Fig. 1

*Gtr. 2 (w/dist.)

*play simile on repeat

Bass Bass Fig. 1 end Bass Fig. 1

1. She dreams in color she dreams in red Can't find a better man
She dreams in color she dreams in red Can't find a better man

58 D Dsus2 A G5 D A G5

Gtr. 1 repeats Rhy. Fig. 1 simile (see bar 54)

Gtr. 2

Bass repeats Bass Fig. 1 simile (see bar 54)

2. better man Can't find a better man Can't find a better man

A^V Asus4^V A^V Asus4^V D Dsus4 D Dsus4 A^V Asus4^V

62 Gtr. 1

Gtr. 2

Bass

A^V Asus4^V G G5

67

I (3.02) She loved him yeah She don't want to leave this way

D^X A^V G^{III} D^X A^V G^{III}

Gtr. 1 plays Rhy. Fig. 1 twice simile (see bar 54)

72 Gtr. 2

Bass plays Bass Fig. 1 nine times simile (see bar 54)

She needs him yeah That's why she'll be back again

D^X A^V G^{III} D^X A^V G^{III}

76

(1.) Can't find a better man (Can't find a better man) Can't find a better man (Can't find a

(2.) Yeah

D Dsus2 D A^V G^{III} D Dsus2 D A^V G^{III} Gsus4 G^{III}

Gtr. 1

Rhy. Fig. 2 end Rhy. Fig. 2

80

Gtr. 2



[1. better man) Can't find a better man (Can't find a better man) Can't find a better
D^X A^V G^{III}
Gr. 1 plays Rhy. Fig. 2 simile (see bar 80)

Gtr. 1 plays Rhy. Fig. 2 simile (see bar 80)

[illegible]

[2. D Dsus2 D A^V G^{III} D Dsus2 D A^V G^{III} Oh

88 Gtr. 2

Staff 1: 14 14 14 14 14 14 14 14 12 12 12 10 10 10 10 10 10 5 5 5 5 3 3 3 4

Staff 2: 10 10 10 10 10 10 10 10 12 12 12 10 10 10 10 10 10 5 5 5 5 3 3 3 3

Staff 3: 11 11 12 14 14 14 14 14 14 14 14 12 12 12 10 10 10 10 10 10 5 5 5 5 3 3 3 3

Staff 4: Musical notation (notes, rests, and a slash with a dot)

Gtr. 1
Rhty. Fig. 3.

The musical score for 'The Rose Tree' is written for a single melodic line on a five-line staff. The key signature has one sharp (F#), and the time signature is 2/4. The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4. This is followed by a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B

(3:46) (1.) Oh (2.) Ah ah
D^X A^V G^{III} Gsus4 G^{III} D^X Dsus4^X A^V G^{III} Gsus4 G^{III}
Gr. 1 plays Rhy. Fig. 3 six times simile (see bar 88)

92 Gir. 2

96 D ah A^V ah G^{III} yeah D Ah A^V yeah G^{III}

(4:11)

D^X
 D_{Sus}^X
 D^X
 A^V
 G^{III}
 D

slower ----- **Freely**

[illegible][illegible]

Bass

The first system of the bass staff contains two measures. The first measure has a 5-fingered pattern: 5, 5, 5 (with a slur), 5 (5), 5, 5, 5. The second measure has a 5-fingered pattern: 5, 5, 5, 3, 3, 3, 3, 3, 5. A slur covers the first six notes of the second measure.



"DEAD SKIN MASK" Slayer

 As heard on *Seasons in the Abyss* (AMERICAN)

Words and Music by Jeff Hanneman and Tom Araya • Transcribed by Jeff Perrin

All guitars are tuned down one half step (low to high: E♭ A♭ D♭ G♭ B♭ E♭).

Bass tuning (low to high): E♭ A♭ D♭ G♭.

All notes and chords sound one half step lower than written (key of E♭ minor).

A Intro (0:00)
Moderately ♩ = 110
 N.C. (E5) (F5)
 Gtr. 1 (elec. w/dist.)

1 P.M. P.M. P.M. fdbk. P.M. P.M. P.M.

Chord diagrams: A5 (5fr), B♭5 (6fr), E5, E♭5, F5, F5, G5.

Gtr. 2 (elec. w/dist.)

7 Gtr. 1 fdbk. w/bar

spoken: How I've waited for you to come I've been here all alone Now that you've arrived

Rhy. Fig. 1 P.M. P.M. P.M. P.H. P.M. P.M. P.M.

Gtr. 2 P.M. P.M. P.M. P.M. P.M. P.H. P.M. P.M. P.M.

Bass

pitch: B

pitch: G (repeat previous bar)

please stay a while and I promise I won't keep you long I'll keep you forever

Gtrs. 1 and 2 (E5) (F5) (E5) (F5) (E5) (F5) A5 B♭5

* P.H. performed by Gtr. 2 only.

17 Bass Fig. 1 end Bass Fig. 1

E5 E♭5 E5 F5 A5 B♭5

Gtrs. 1 and 2 P.M. P.M. P.M. P.M. P.M. (play 4 times)

Bass (play 4 times)

B 1st and 2nd Verses (1:08, 1:43)

1. Graze the skin with my fingertips
Provoking images delicate features so smooth

2. Simple smiles elude psychotic eyes
Empty eyes ensnare the creations

The brush of dead cold flesh appease the means
a pleasant fragrance in the light of the moon
Lose all mind control rationale declines
of placid faces and lifeless pageants

(4th time) skip ahead to **D** Bridge

E5 Rhy. Fig. 2 A5 B♭5

24 P.M. end Rhy. Fig. 2

Bass Fig. 2 end Bass Fig. 2

C 1st Chorus (1:26)

Dance with the dead in my dreams
dead have taken my soul

N.C.(E5) (F5) (E5) (F5) Temptation's lost all control The

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. A5 B♭5

1. 2. go back to **B** Verse

28 Bass plays Bass Fig. 1 (see bar 17)

D Bridge (2:00)

(2nd time) In the depths of a mind insane fantasy and reality are the same

N.C. F5 G5

Gtrs. 1 and 2 P.M. P.M. P.M. (repeat previous two bars)

33 Bass

E Guitar Solo (2:18)

E5

Gtrs. 1 and 2 play Rhy. Fig. 2 four times (see bar 24)

37 Gtr. 3 (elec. w/dist.)

Bass plays Bass Fig. 2 four times (see bar 24)

39 full

* = tap w/pick-hand middle finger

41 Gtr. 4 (elec. w/dist.)

14 15 12 17 12 15 14 (14) (14) (14) (14) 21 X X

3

full

w/bar

(w/delay effect)

43 Gtr. 4

9-10 12 9-10 12 9-10 12 12 14 15 12 14 15 12 13 14 12 14 12 14 12 13 15 12 15 12 13 12 14 (14)(14)(14)(14)(14)

6 6 9 3 3

Gtr. 3

1 6

45 Gtr. 3

9 12 9 13 10 13 10 7 0 13 10 13 10 7 0 6 9 13 10 13 10 7 0 5 8 12 9 12 9 7 0

46

6 9 13 10 13 10 7 0 6 9 13 10 13 10 7 0 5 8 12 9 12 9 7 0 (0) 0 10 8 10 8 5 0

47

12 12 10 17 16 (16) 19 17 19 15 19 16 18 14 18 15 18 15 17 13 17 14 16 14 16 12 15 13

Gtrs. 3 and 4 pick scrapes

49 Gtr. 4

9 10 12 10 11 12 15 12 13 15 12 13 15 13 15 17 14 16 18 15 17 18 15 16 17 17 15 17 (17) 15 15 15 15 18 (18) (18) 18

6 7 6 6 3

1 1/2 1 1/2

51

(18) (18) (18) 18 15 18 15 17 15 17 (17) (17) (17) 17 17 (17) 0

3 2 2 1/2 full

(254)

E5 Eb5 E5 F5 A5 Bb5

53 Gtr. 4

3 5 6 3 5 6 3 5 6 5 6 8 5 6 8 5 6 8 6 7 9 6 7 9 6 7 9 7 8 10 7 8 10 7 9 10 8 10 11 9 11 12 9 11 12

6 6 6 6 6 6 6 6

Gtrs. 1 and 2

Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M.

2 1 2 3 7 8 3 1 0 1

Bass Fig. 3

0 0 0 6 0 0 0 0 0 0 7 0 0 0 0 0 8 0 0 5 6 3 1 0 1

55 Gtr. 4

E5 E♭5 E5 F5 A5 B♭5

Gtrs. 1 and 2 play Rhy. Fig. 3 three times (see bar 53)

Bass plays Bass Fig. 3 three times (see bar 53)

57 (hold bend) slight P.H. full full P.H.

E5 E♭5 E5 F5 A5 B♭5

pitch: B

59 Gtr. 4

1/2 full 1/4 full

A5 B♭5 (let ring w/delay effect)

Gtrs. 1 and 2 P.M. P.M. P.M. P.M. P.M.

Bass

62 Gtr. 1 P.M. (F5) P.M. (E5) P.M. (F5) P.M. (E5) (F5) fdbk. (E5) (F5)

Gtr. 2 P.M. pitch: B P.M. P.M.

Bass

66 P.M. (E5) (F5) P.M. (E5) (F5) P.M. (E5) (F5) fdbk. (E5) A5 B♭5

P.H. pitch: B P.M. P.M.

pitch: D♯

B 1st Verse (0:16)

Just a small town girl livin' in a lonely world

E5 B5 C#m7 A

Piano 1 plays Rhy. Fig. 1 twice (see bar 1)

Piano 2 Rhy. Fig. 2

9

Bass
Bass Fig. 2

13

She took the midnight train goin' anywhere

E5 B5 G#m A

end Rhy. Fig. 2

end Bass Fig. 2

Just a city boy born and raised in South Detroit

E5 B5 C#m7 A

Piano 2 repeats Rhy. Fig. 2 (see bar 9)

Gtr. 1 (elec. w/dist.)

17 N.H.

pitch: B

Bass repeats Bass Fig. 2 (see bar 9)

21

He took the midnight train goin' anywhere

E5 B5 G#m A

Piano 2 substitutes Rhy. Fill 1 (see bar 4)

(let N.H. ring next two bars)

N.H.

pitch: E

Gtr. 1

Gtr. 2 (elec. w/dist.)

*strum strings behind bridge (widelay)
Bass substitutes Bass Fill 1 (see bar 4)

C (0:49)

E5 B5 C#m7 A E5
Piano 1 plays first six bars of Rhy. Fig. 1 (see bar 1)
Piano 2 plays Rhy. Fig. 1a (see bar 1)
Gtr. 2

25 (w/reverb) P.M. (repeat previous measure)

Bass plays Bass Fig. 1 (see bar 1)

(gradually increase volume over next three bars)

* repeat previous beat

29 Gtr. 1 N.H. B5 G#m

P.M. Gtr. 2

5 5 5 5

31 Gtr. 2 A E5

6 6 6 6 6 6

(w/heavy reverb effect) full

Piano 1

Piano 2

Bass

D 2nd Verse (1:05)

A singer in a smoky room A smell of wine and cheap perfume
B5 C#m7 A

Piano 2 plays first four bars of Rhy. Fig. 2 (see bar 9)

Piano 1

33

Bass plays first four bars of Bass Fig. 2 (see bar 9)

For a smile they can share the night It goes on and on and on and on

E5 B5 G#m A

37

Piano 1

Piano 2

Bass



This section contains the main instrumental for measures 37-40. It features three staves: Piano 1, Piano 2, and Bass. Piano 1 has a treble clef and a key signature of one sharp (F#). The notes are: 37 (7 5 4 5 4 5 4 5 4), 38 (7 4 7 4 7 4 7 4), 39 (7 4 7 4 7 4 7 4), 40 (5 2 5 2 0 0 0 0). Piano 2 has a treble clef and a key signature of one sharp. The notes are: 37 (0 4 2 2 2 4 1), 38 (4 4 4 4 4 4), 39 (5 5 5 5 5 5 5 5), 40 (5 5 5 5 5 5 5 5). Bass has a bass clef and a key signature of one sharp. The notes are: 37 (0 4 2 2 2 4 1), 38 (4 4 4 4 4 4), 39 (0 0 0 0 0 0 0 0), 40 (0 0 0 0 0 0 0 0).

[E] Pre-chorus (1:22, 2:34)

Strangers waiting up and down the boulevard their
 Streetlight people livin' just to find emotion

B/A A B/A E/A B/E E B/E E

Gr. 2 substitutes Rhy. Fill 2 on 2nd Pre-chorus (see below)

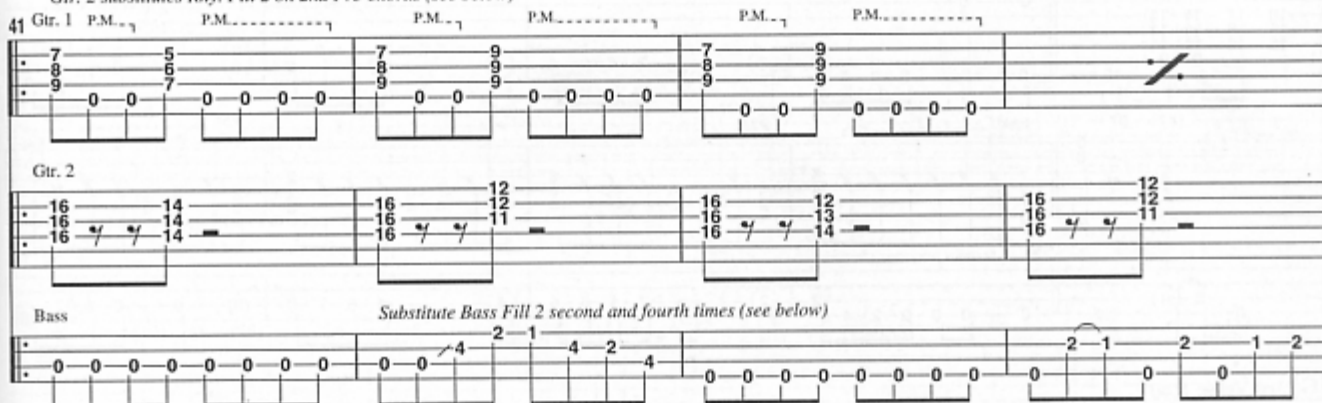
41

Gr. 1 P.M. P.M. P.M. P.M. P.M. P.M.

Gr. 2

Bass

Substitute Bass Fill 2 second and fourth times (see below)



This section contains the musical notation for measures 41-44. It features three staves: Gr. 1, Gr. 2, and Bass. Gr. 1 has a treble clef and a key signature of one sharp. The notes are: 41 (7 8 9 0 0 7 0 0 0 0), 42 (7 8 9 0 0 7 0 0 0 0), 43 (7 8 9 0 0 7 0 0 0 0), 44 (7 8 9 0 0 7 0 0 0 0). Gr. 2 has a treble clef and a key signature of one sharp. The notes are: 41 (16 16 16 14 14 14 14 14), 42 (16 16 16 14 14 14 14 14), 43 (16 16 16 14 14 14 14 14), 44 (16 16 16 14 14 14 14 14). Bass has a bass clef and a key signature of one sharp. The notes are: 41 (0 0 0 0 0 0 0 0), 42 (0 0 0 0 0 0 0 0), 43 (0 0 0 0 0 0 0 0), 44 (0 0 0 0 0 0 0 0).

Rhy. Fill 2 (2:34)

Gr. 2 P.M. P.M. P.M. P.M. P.M. P.M.

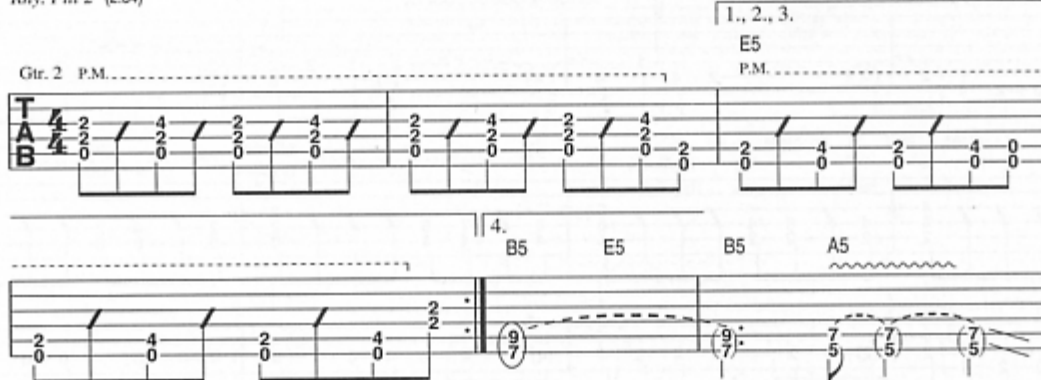
1., 2., 3.

E5

P.M.

4.

B5 E5 B5 A5



This section contains the musical notation for measures 45-48. It features three staves: Gr. 2, Bass, and a third staff. Gr. 2 has a treble clef and a key signature of one sharp. The notes are: 45 (2 2 4 2 2 4 2 2 4 2), 46 (2 2 4 2 2 4 2 2 4 2), 47 (2 2 4 2 2 4 2 2 4 2), 48 (2 2 4 2 2 4 2 2 4 2). Bass has a bass clef and a key signature of one sharp. The notes are: 45 (0 0 0 0 0 0 0 0), 46 (0 0 0 0 0 0 0 0), 47 (0 0 0 0 0 0 0 0), 48 (0 0 0 0 0 0 0 0). The third staff has a treble clef and a key signature of one sharp. The notes are: 45 (0 0 0 0 0 0 0 0), 46 (0 0 0 0 0 0 0 0), 47 (0 0 0 0 0 0 0 0), 48 (0 0 0 0 0 0 0 0).

Bass Fill 2 (1:39, 2:51)

Bass



This section contains the musical notation for measures 49-50. It features a single staff: Bass. The notes are: 49 (0 0 0 0 0 0 0 0), 50 (0 0 0 0 0 0 0 0).

1. 2.

shadows hiding searchin' somewhere in the night in the night

B/A A B/A E/A B/E E B/E (E5) B Esus2

45 P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

The first system of music (measures 45-54) features three staves. The top staff shows guitar fret numbers (7, 8, 9, 16, 17) and chord changes (B/A, A, B/A, E/A, B/E, E, B/E, (E5), B, Esus2). The middle staff shows a melodic line with various frets and a double bar line. The bottom staff shows a bass line with fret numbers (0, 2, 4, 6, 7) and a double bar line.

F (1:54)

(2nd time)
skip ahead to **H** Guitar Solo

B Esus2 A^{xv} E5 B5 C#5 A5

Gr. 3 plays Fill 1 second time (see below)

50

The second system (measures 50-59) continues the guitar and bass parts. It includes a guitar solo section (measures 50-54) and a bass line. Chord changes are indicated above the staff: B, Esus2, A, E5, B5, C#5, A5. A wavy line indicates a tremolo effect. A double bar line is present at measure 54.

G 3rd Verse (2:02)

Working hard to get my fill Everybody wants a thrill
Some will win some will lose Some were born to sing the blues

E5 B5 C#5 A5

Rhy. Fig. 3

Rhy. Fig. 3a

Bass Fig. 3

55

The third system (measures 55-64) continues the guitar and bass parts. It includes a guitar solo section (measures 55-59) and a bass line. Chord changes are indicated above the staff: E5, B5, C#5, A5. A wavy line indicates a tremolo effect. A double bar line is present at measure 59.

Fill 1 (3:04)

B Esus2 A

Gr. 3 (elec. w/dist.)

trem. pick while sliding ring finger up string

Fill 1 (3:04) is a short guitar solo. It starts with a B chord, followed by an Esus2 chord, and ends with an A chord. The notation shows a tremolo effect (wavy line) and a sliding ring finger up the string. The guitar is played electrically with distortion (Gr. 3 (elec. w/dist.)).

Payin' anything to roll the dice just one more time
Oh the movie never ends it goes on and on and on and on

1. 2. go back to [E] Chorus

59

E5 B5 G#5 A5^V

end Rhy. Fig. 3

end Rhy. Fig. 3a

end Bass Fig. 3

[H] Guitar Solo (3:06)

E5 B5 C#5 A5

Gtr. 1 plays Rhy. Fig. 3 simile (see bar 55)

Gtr. 2 plays Rhy. Fig. 3a (see bar 55)

Gtr. 3

64

1/2 1/2 1/2

Bass plays Bass Fig. 3 (see bar 55)

68

E5 B5 G#5 A5^V

Gtr. 4 (elec. w/dist.)

full 1 1/2

[I] Chorus/Outro (3:22)

Don't stop believin' Hold on to that feelin'
Don't stop believin' Hold on to that feelin'
Don't stop believin' Hold on to that feelin'

E5 B5 C#5 A5

Gtr. 2 plays Rhy. Fig. 3a until fade (see bar 55)

72

Gtr. 1

Bass plays Bass Fig. 3 until fade (see bar 55)

Streetslight people

play 3 times and fade

76

E5 B5 G#5 A5^V